

THE RADIO CITY THEATRES

THE RADIO CITY MUSIC HALL

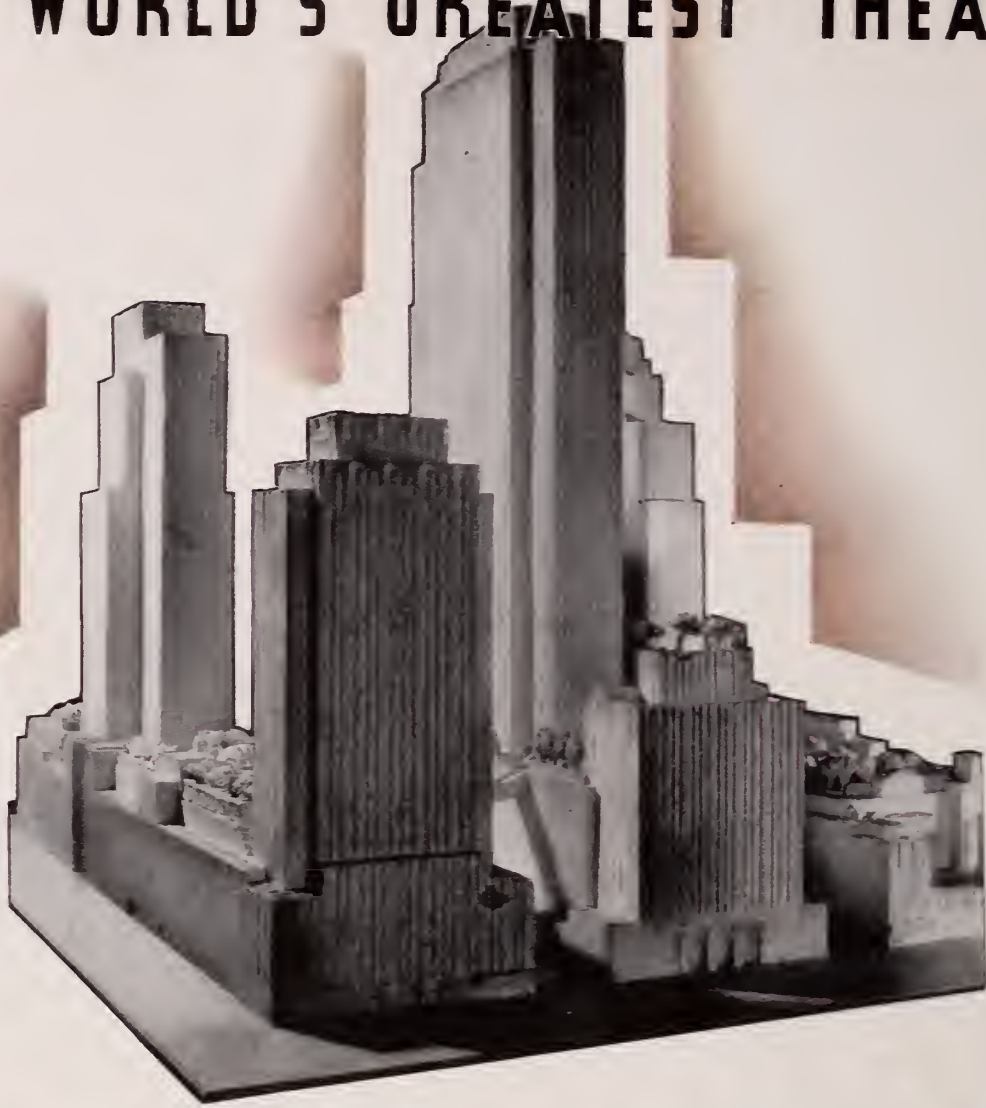
THE RKO ROXY THEATRE

PRICE 25¢



SHOW PLACE OF THE NATION

THE WORLD'S GREATEST THEATRES



This is the story, in a few brief pages, in hurried words and a sheaf of pictures, of the greatest theatrical adventure the world has ever known. In grandeur of conception, in glory of planning and construction, in perfection of fulfillment, nothing like the Radio City theatres—the Music Hall and the New Roxy—have ever even been dreamed. This story that you follow from page to page is the tale of their beginnings, their physical completion and their existence today as the preeminent institutions of the amusement world. The idea of Radio City was brought to

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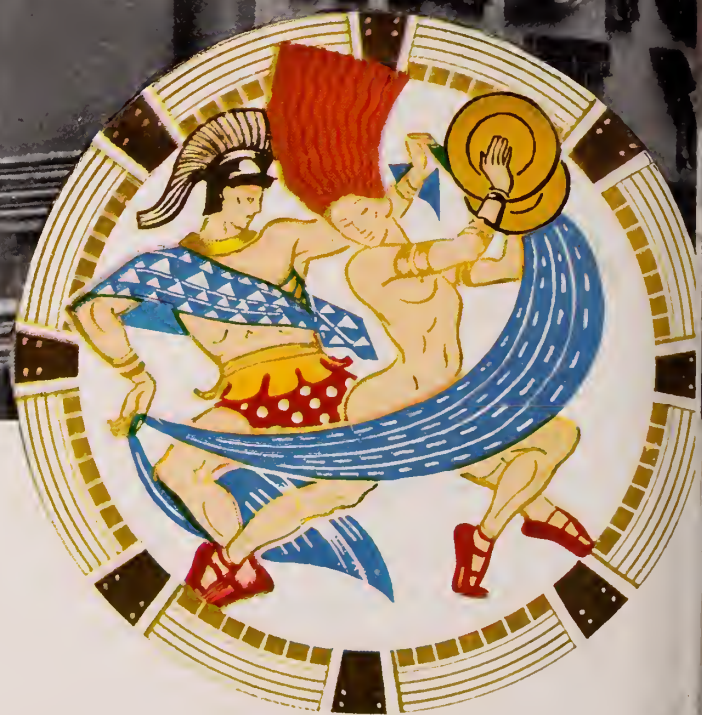
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Merlin H. Aylesworth, president of Radio-Keith-Orpheum, who, with Owen D. Young and David Sarnoff, presented the plan to John D. Rockefeller, Jr. Mr. Rockefeller perceived its brilliance and promised his cooperation. Thus did the Radio City theatres become a vital portion of the great development known as Rockefeller Center, whose mighty limestone towers dominate midtown New York, the Mecca for many millions.

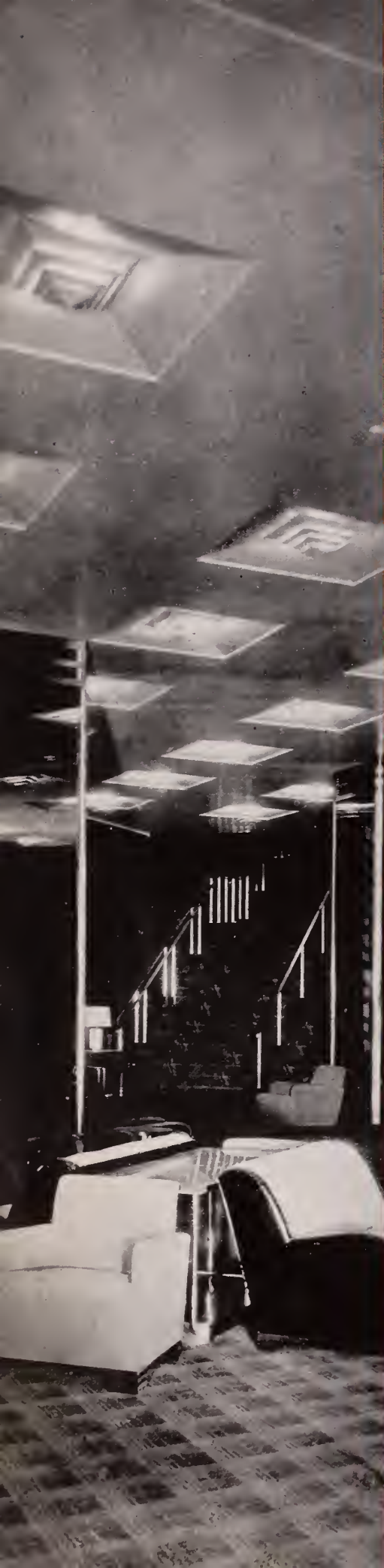


One thought filled the creators of the Radio City playhouses. They must be simple, beautiful and technically perfect. The finest architects, engineers and theatre technicians were engaged to plan and build the Radio City Music Hall and



the New Roxy Theatre. Two years of time and many millions of dollars went into their creation. New ideas in theatre construction and stage and lighting technique were incorporated in their massive fabrics. Modern in design, yet comfortable before all else, they are monuments to their builders and designers! The Radio City Music Hall, with its 6,200 seats, largest theatre in the world, and the New Roxy, seating 3,700, perfect theatres both, were ready at last to welcome the pleasure-seeking thousands of the nation!

On the left hand page, the exterior of the Music Hall.
Right, that of the New Roxy

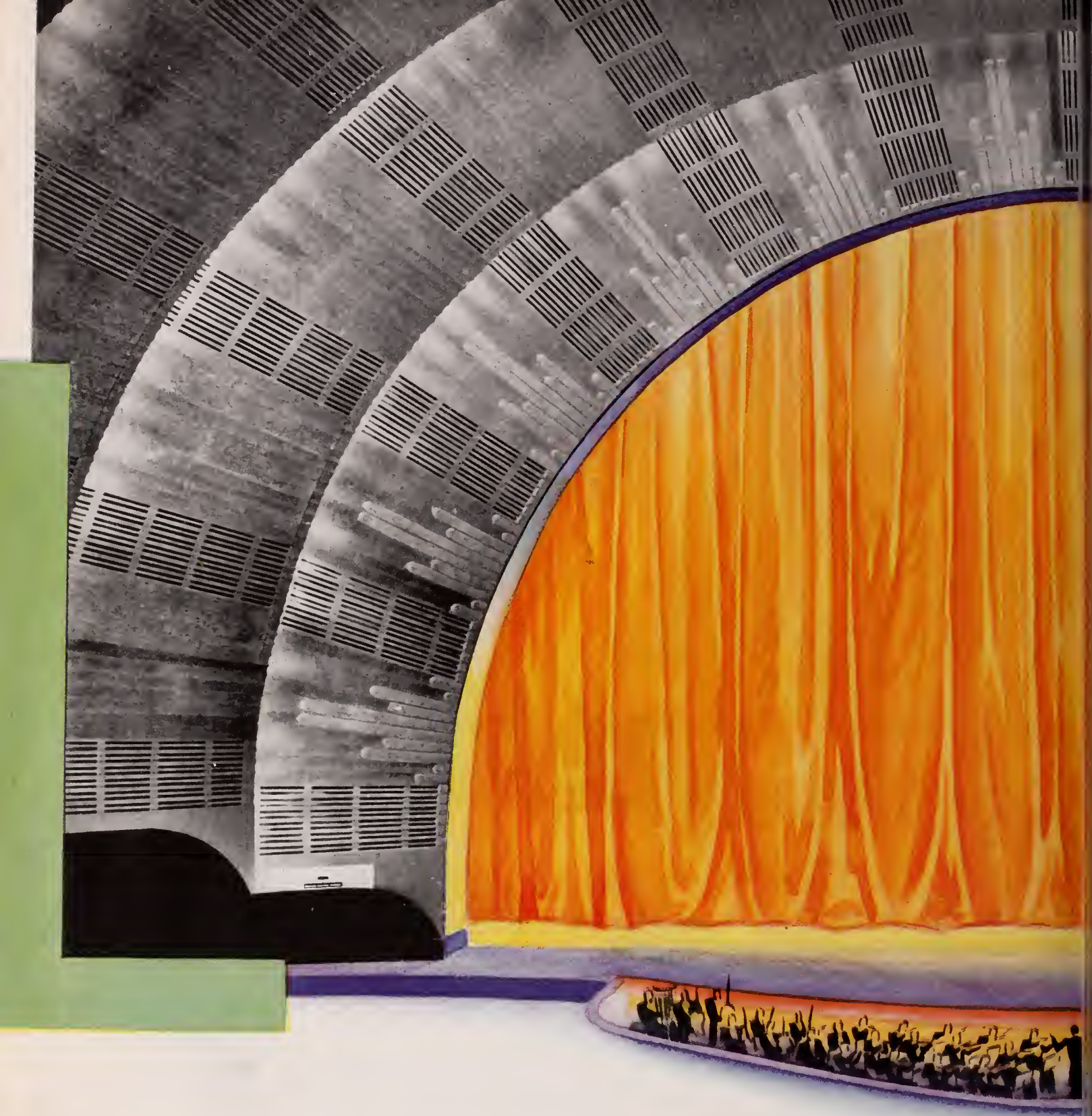


December 27, 1932, was a red-letter day in New York's glamorous theatrical history. That evening the Radio City Music Hall opened its doors for the first time, welcoming 6,000 people as its premiere audience—leaders of the nation's political, financial, social and theatrical life. They filled the comfortable Grand Lounge, at the left, with its beautiful Louis Bouche murals, and exclaimed aloud as the first sight of the great Grand Foyer met their eyes—sixty feet in height, with mirrors from floor to ceiling, and the heroic Ezra Winter Mural, "The Fountain of Youth," dominating one end above the Grand Stair-

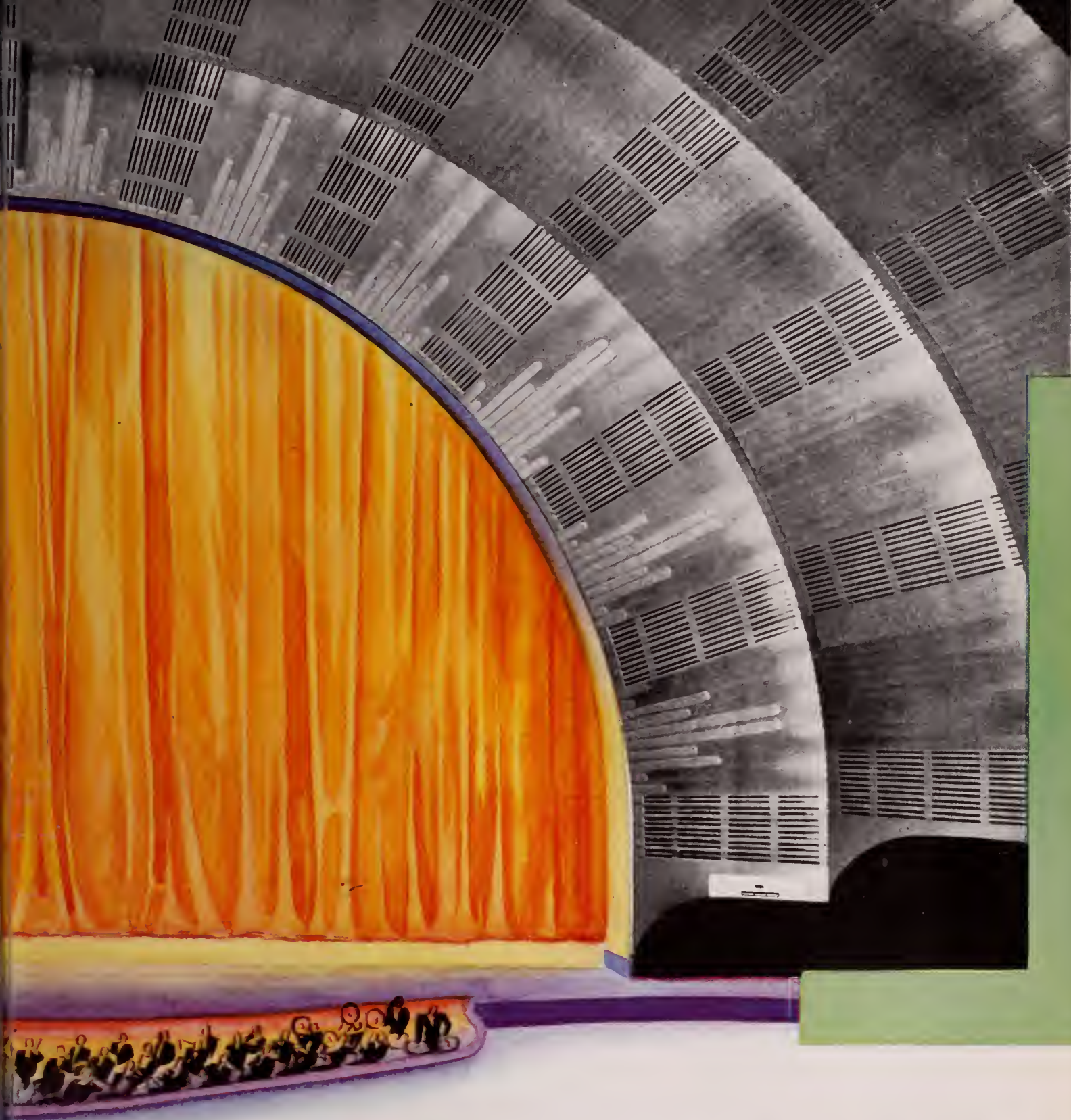




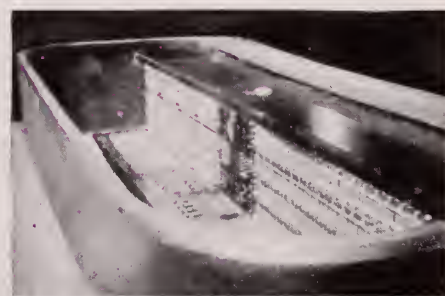
case. They were loud in their praise of the general decorative scheme, in charge of Donald Deskey, and of the comfort and artistic beauty of the men's and women's rest rooms off the Grand Lounge and on each of the three mezzanines. The entire theatre is a treasure house of modern art.



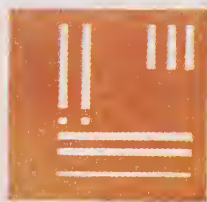
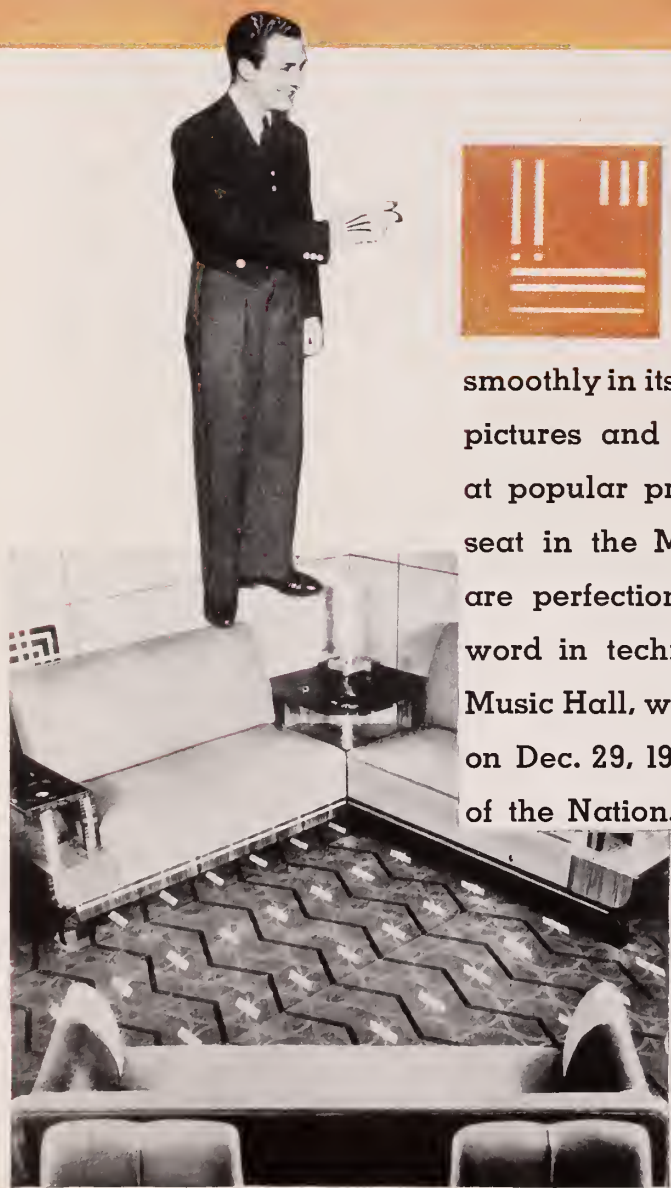
Entering the auditorium, they were thrilled at their first sight of the magnificent sunburst proscenium, with its gilded arcs, which gives the enormous theatre an astonishing sense of intimacy. Difficult to believe that this 6,200-seat giant is the world's largest playhouse! Instead of the old-style, cramping balcony, three shallow mezzanines, where smoking is permitted, are found. The auditorium's massive



yet simple design focuses every eye upon the mighty stage, 114 feet wide, eighty feet deep, sixty feet high, masked by the beautiful contour curtain. The first view of the Music Hall auditorium is a never-to-be-forgotten thrill!



The light pit whose 4,305 handles control all the lights



And so the Radio City Music Hall assumed its rightful place as the world's greatest theatre. A perfectly organized entity of 700 souls, it began functioning smoothly in its mission of presenting the finest of motion pictures and sumptuous and beautiful stage shows at popular prices. Audiences soon found that every seat in the Music Hall is a good seat. Its acoustics are perfection, and its sound equipment is the last word in technical excellence. Almost overnight the Music Hall, with its sister, the New Roxy, which opened on Dec. 29, 1932, became in all truth "The Show Place of the Nation." Within less than four months of their





openings over 2,600,000 people had visited the Radio City theatres—been amazed at their beauty and service, and delighted by the magnitude and richness of their entertainments. A permanent company of 500 artists, including dancers, singers and comedians, fill their enormous stages with thrilling spectacles—one of which, the chariot race in the Roman coliseum, is shown on these pages. The best creative brains of the theatre stage these shows—"Roxy";



Leon Leonidoff, director of production; John Murray Anderson, associate producer. Among the ensembles are the ballet of 40, directed by Florence Rogge; the famous Roxyettes directed by Russell Markert, numbering 64 for the two Radio City Theatres, and are known as the world's greatest precision dancers, and the popular singing ensemble of 60 male and female voices directed by Leon Rosebrook. This regiment of artists form the permanent population of Radio City—citizens in every sense of the word. They have comfortable dressing rooms, a restaurant, a dormitory where they may rest between shows, and a hospital to treat their minor malaises. On the seventh floor of the building, high above the stage, are the

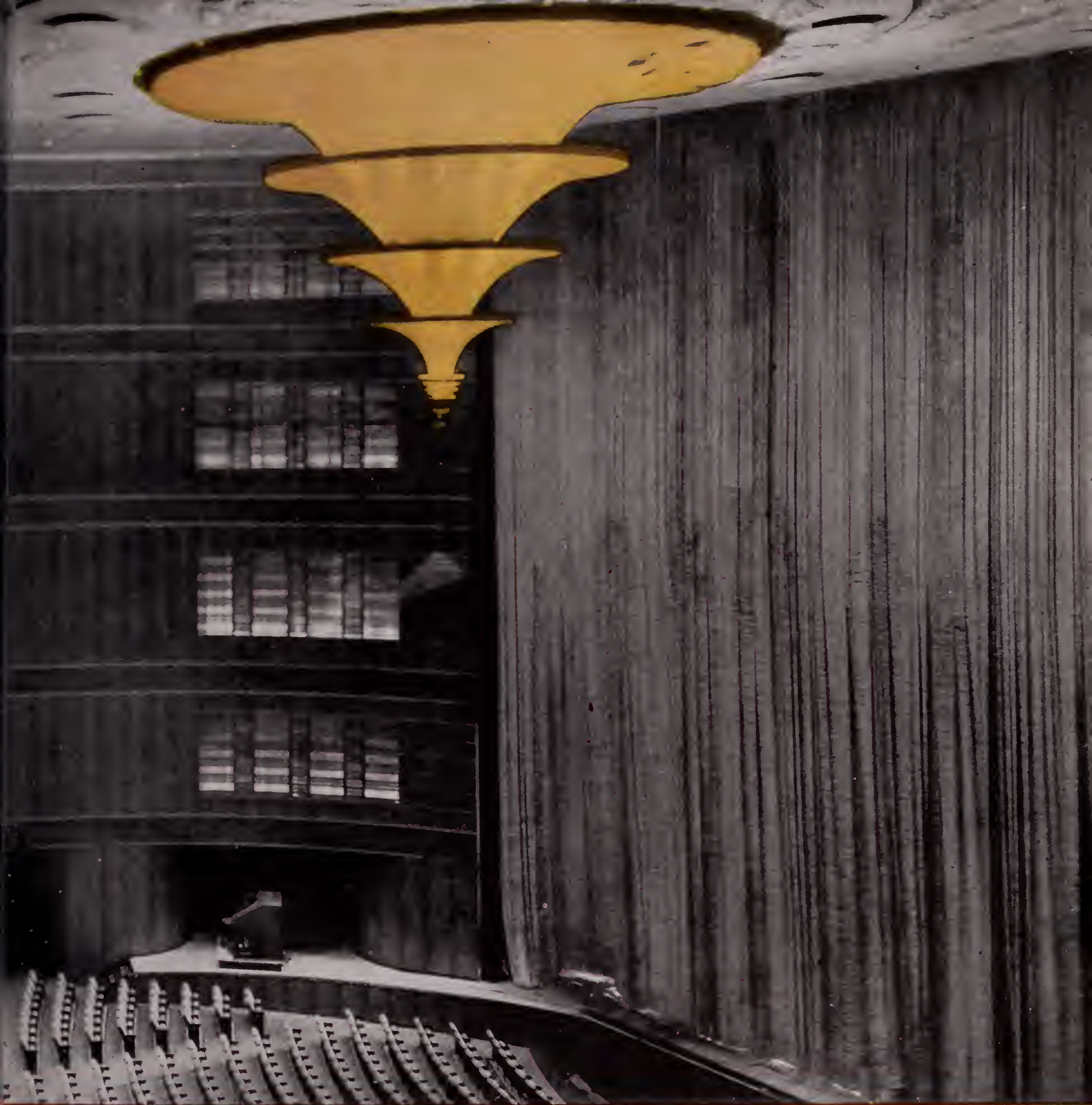


huge rehearsal rooms where the numbers are prepared. They are busy from early in the morning until evening. On the same floor is the perfectly equipped broadcasting rooms where the weekly Radio City broadcast originates. It is also used for rehearsals and auditions. All in all, the Radio City Music Hall is a great, self-sufficient town within a metropolis. A block from the Music Hall, at 49th Street and Sixth Avenue, is The New Roxy Theatre, another magnificent example of modern





theatre design and construction. Its interior decoration was in general charge of Eugene Schoen, one of the foremost men in his field. The New Roxy auditorium, though it seats 3,700 people, is remarkably intimate in tone, thanks to its elliptical design and the use of panelled mahogany for its walls, an idea unique in theatre construction. Like the Music Hall, the New Roxy has three



mezzanines instead of the conventional large balcony. They are reached by elevators, and smoking is permitted in all three. Another feature of the interior is the world's largest chandelier, weighing six and a half tons. The New Roxy is also a repository for many modern art treasures, among them the famous Amelia Earhart mural on glass, which is the chief decorative feature of the main



Above, Russell Markert's famous Roxettes in a drill number. Right, a New Roxy stage setting



Women's Lounge. The New Roxy threw open its doors to the public two days after its sister-house, the Music Hall, the date being Dec. 29, 1932. The new theatre was crowded to the doors with a brilliant audience. The Hon. Will H. Hayes made the dedicatory address, and the second of the two great Radio City theatres was ready to welcome its thousands of patrons. The charm and comfort of the New Roxy caught the public heart at once; it quickly built up a large, steady clientele devoted to the theatre itself, and to its steadily excellent entertainments. Like the Music Hall, its motion picture and sound equipment are the last word in modern development, and its stage has the same marvelous technical facilities as the Music Hall, including a

three-section stage elevator, a turntable, and the amazing contour curtain designed by Ted Weidhaas. Out front, the house has amazing beauty. The shiplike Grand Foyer, with its tall windows and its mahogany walls, is one of the handsomest features of the New Roxy. Its many lounge rooms are commodious, comfortable and beautiful, and the theatre is in every way a worthy companion to its great sister-house a block away. The same high standard of entertainment is maintained, and the two Radio City theatres, within a few days of their great openings, had taken their rightful places as the great entertainment centres of the metropolis.





The organization, from Harold B. Franklin, President and General Director, to the smallest page boy, works with the last word in smoothness, and the thousand Radio Citizens who form the human machinery of the great amusement enterprise take enormous pride in the theatres, the service and the stage and screen entertainments they present each week. The Radio City theatres are powerhouses of creative energy. They are busy seven days a week, not only in the sight of their patrons, but in the great theatrical laboratories backstage. Production Director Leonidoff, Art Director Clark Robinson and



Lounge, with stylized wall decorations, on the Third Mezzanine of the New Roxy



Powder room in the New Roxy, with fabric-covered walls, furniture in silk



Greenroom in the New Roxy, where artists may rest between shows





Musical Director Erno Rapee seemingly never rest. Maestro Rapee is constantly working with the great Radio City Symphony over which he presides, choosing music, rehearsing and playing several shows daily. Robinson's art department works as far ahead as possible designing settings for the new shows, in conjunction with Vincente Minnelli, who designs as many as fifty original costumes each week. Leonidoff, who directs those shows not put on by John Murray Anderson, associate



A general view of the Grand Lounge of the RKO Roxy Theatre, showing the sports mural by Crisp. Left, the Grand Lounge of the Radio City Music Hall, with Louis Bouche murals. Above, a sculptural mask used as a wall light



S. L. ROTHAFEL "Roxy"
Managing Director

producer, is a dynamo of activity—casting, rehearsing, perfecting the stage entertainments. While the department heads are busy, likewise the other sectors of the theatres are always active. The business departments of the theatres direct the manifold activities "out front," including the large uniformed staff who combine courtesy, service and politeness. One of the most fascinating places in the Music Hall is the costume department presided over by Hattie



CLARK ROBINSON, Art Director
of The Radio City Theatres



LEON LEONIDOFF, Gen. Director
of Production



ERNO RAPEE, Gen. Musical Director
and Conductor of the Symphony



JOHN MURRAY ANDERSON
Associate Producer



FLORENCE ROGGE
Director of the Ballet



RUSSELL MARKERT
The Roxettes' Director



Rogge, where a staff of forty makes several hundred beautiful costumes each week for the members of the company. And this is only one of the dozens of fascinating features that make the Radio City Theatres the world's most amazing theatrical organization. It has been impossible, in this brief space, to tell the whole tale of their building and their operation. Now, however, you are one of the millions who have seen these mighty playhouses in the full glory of their being, presenting the best in motion picture and stage entertainment. The Radio City Theatres, confident that you have been thrilled by their beauty and hopeful that your stay has been pleasant, are anxious that you will come again and again to "The Show Place of the Nation"!

THE RADIO CITY THEATRE COMPANIES

M. H. AYLESWORTH Chairman of the Board
HAROLD B. FRANKLIN . . . President and General Director

S. L. ROTHAFEL (Roxy)
Managing Director
LEON LEONIDOFF
Production Director
ERNO RAPEE
Musical Director
CLARK ROBINSON
Art Director
RUSSELL MARKERT
Director of Roxyettes
FLORENCE ROGGE
Ballet Director
LEON ROSEBROOK
Chorus Director
VINCENTE MINNELLI
Costume Designer
CHARLES PREVIN
JOSEPH LITTAU
MISCHA VIOLIN
Associate Conductors

HATTIE ROGGE
In Charge of Costumes
MAURICE BARON
EARLE MOSS
CHARLES L. COOKE
Staff Composers
and Arrangers
DICK LEIBERT
C. A. J. PARMENTIER
DESIDIR D'ANTALFFY
BETTY GOULD
Staff Organists
WILLIAM STERN
Stage Director
EUGENE BRAUN
Electrical Engineer
TERRY TURNER
Director of Publicity
CHARLES W. GRISWOLD
Manager of Theatres



LIGHTS! MUSIC! CURTAIN



N! LET THE SHOW BEGIN!



RADIO CITY
ROCKEFELLER CENTER